

MEMORY OF THE WORLD REGISTER

La Galigo

(Indonesia and The Netherlands)

Ref N° 2010-64

PART A – ESSENTIAL INFORMATION

1 SUMMARY

Two of the most prominent La Galigo manuscripts are nominated. Both are in public collections, one in South Sulawesi, the homeland of La Galigo, and the other in The Netherlands, from the early days in a centre for Bugis studies. The nomination of both manuscripts is officially endorsed by the institutions that keep them.

La Galigo is the name of a work in Bugis language (South Sulawesi, Indonesia), for the main part still in handwritten form using the indigenous Bugis script. The work is also known by the name *Sureq Galigo*. Dating from approximately the 14th century and with its origin in oral traditions, its contents are pre-Islamic and of an epic-mythological nature of high literary quality. The size of the whole work is enormous (an estimated 6000 folio pages) and may be considered as the most voluminous literary work in the world. Reliable textual editions are scarce. Many manuscripts are in private collections in South Sulawesi and are usually badly damaged because of the very unfavourable climatic condition.

La Galigo is a poetic text set in a strict metre and using a particular Bugis vocabulary. Its language is considered beautiful and difficult. The main threats to understanding the La Galigo are the disappearing knowledge of both the Bugis script and-especially-the language in which the La Galigo has been composed.

Many La Galigo manuscripts do exist and can be found all over the world. Needless to say that each and every manuscript remains genuinely and totally a product of the Indonesian literary heritage— independent of its current whereabouts. The majority of these manuscripts have survived in South Sulawesi, Indonesia, in public and private collections. Other La Galigo manuscripts are available in public collections in locations such as Jakarta (Indonesia), Leiden (The Netherlands), London and Manchester (United Kingdom), Berlin (Germany), and Washington DC (United States of America). The work is so huge that no manuscripts exist that contain the whole work. The La Galigo scattered over the globe all contain fragments of the work, some of them are very large episodes, others fairly small ones. From a philological point of view each of these manuscripts is of equal value and importance. Ideally all these hundreds of La Galigo manuscripts as an entity should be nominated, but from a practical point of view this is of course not possible. So, without disregarding the value of every other available La Galigo manuscript, we have opted for the nomination of two manuscripts that are of exceptional importance.

The first manuscript is part of the manuscript collection of the Museum La Galigo in Makassar, Indonesia. It has 217 pages, is undated, but possibly was written in the first half of the 19th century. The manuscript for the most part is still in good condition but preservation measures are urgently needed. The text contains one complete episode of the La Galigo, i.e. the journey by the hero Sawérigading and his son La Galigo to Senrijawa. The whole text has been studied and described.

The second manuscript kept in the University of Leiden Library consists of twelve volumes and contains the longest known fragment of the La Galigo, 2851 folio sized pages covering the first third part of the whole work. It dates from the middle of the 19th century and has been written by Colliq Pujié, Queen of Pancana, a Bugis kingdom in South Sulawesi. She was a major collaborator with the famous scholar of Bugis studies B.F. Matthes. The manuscript has been studied by many scholars, last by Drs. Muhammad Salim, who has transcribed and translated the complete manuscript in the years 1988-1993. The first two volumes of the manuscript have been published in two voluminous bilingual (Bugis-Indonesian) editions in 1995 and 2000.

2 DETAILS OF THE NOMINATOR

2.1 Name (person or organisation)

Dr. Mukhlis PaEni and Dr. Roger Tol

2.2 Relationship to the documentary heritage nominated

Dr. Mukhlis PaEni is the former Director General of the National Archives of Indonesia (1998-2003) and of its South Sulawesi branch (1992-2000). In the early 1990's he supervised a major preservation, documentation and microfilming project of South Sulawesi manuscripts, and produced a voluminous catalogue of South Sulawesi manuscripts, including many La Galigo manuscripts (Mukhlis 2003). From 2003 until his retirement in 2009 Dr. Mukhlis has been counsellor for cultural affairs to the Minister of Culture and Tourism. Currently he heads the Indonesian Film Censor Board. He is of Bugis origin, a prominent scholar of Bugis culture and history and has done numerous studies on Bugis manuscripts including La Galigo,

Dr. Roger Tol is attached to the KITLV/*Royal Netherlands Institute of Southeast Asian and Caribbean Studies* (1993-present), one of the most important knowledge centres on Indonesia. He was its Chief Librarian from 1993 to 2003 and is since then director of its Jakarta office. He wrote his dissertation on a Bugis historical poem which in his literary aspects is closely related to La Galigo (Tol 1990). Since 1987 he is involved in a major bilateral project in transcribing and translating the La Galigo. He was academic advisor to the Robert Wilson opera "I La Galigo" (2004). Dr. Tol was one of the editors of the two text editions of the La Galigo that are based on the nominated Leiden manuscript.

2.3 Contact person(s)

Dr. Mukhlis PaEni and Dr. Roger Tol

2.4 Contact Details (include address, phone, fax, email)

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3. IDENTITY AND DESCRIPTION OF THE DOCUMENTARY HERITAGE

3.1 Name and identification details of the items being nominated

1. Manuscript 2610/07.114, Collection Museum La Galigo, Benteng Fort Rotterdam, Makassar, Indonesia. Title: "Sawérigading dan La Galigo ke Senrijawa".

2. Manuscript NBG-Boeg 188. Collection Leiden University Library, Witte Singel 27, 2311 BG Leiden, the Netherlands. Title: “La Galigo”.

3.2 Description

1. Manuscript 2610/07.114 measures 18 (width) x 22 (height) cm, has 217 pages and is written on paper (no watermark) with black ink in the Bugis script. Each page contains 16 lines with a *pallawa* written after every five letters. The writing is neat and regular and a bit “flattened”. According to Drs. Muhammad Salim (personal communication 2 November 2009; see also photograph in appendix) the writer must have been a versatile copyist who most probably wrote the manuscript while he was intoning or singing the text. The front and back covers are in bad condition, many pages are loose and the last few pages are damaged. Most other pages are still in good condition and the text is legible. There is no visible ink corrosion. Preservation measures, in particular to prevent loss of pages, are urgently needed. The lack of watermarks makes the manuscript difficult to date. One of the few clues we have is the form of the Bugis letters which is similar to known examples dating from the first half of the 19th-century, for instance the word list published by C.H. Thomsen in 1833. Pending further research it seems reliable to attach a date of around 1830 to this manuscript. The manuscript is included in the inventory list of the Museum La Galigo (Koleksi filologika:4). The whole text has been studied and described by Drs. Muhammad Salim (2008-09). Publication of a facsimile edition by the Museum La Galigo is under way (2010) with a page by page summary of the story. No other references to this manuscript are known. The text contains one fragment of the La Galigo, i.e. the journey by the hero Sawérigading and his son La Galigo to Senrijawa to attend a wedding and an initiation ceremony for a *bissu* (shaman). This fragment contains everything that is typical of the La Galigo and is as such very representative of the whole work. All narrative elements are there: the main heroes Sawérigading, his wife I Wé Cudaiq, their son I La Galigo; the sea travels; the rituals with the concurring cock fighting ceremonies; the poetic dialogues and one-liners. A very nice characteristic example indeed and a fortunate coincidence that this particular La Galigo manuscript is located in the museum that bears its name. For a description of manuscripts containing the same story, see Kern 1939:457-505; Kern 1989: 494-527; Salim et al 1995:37. A support letter from the Head of the Culture and Tourism Office of South Sulawesi (which oversees the Museum La Galigo) dated 2 November 2009 is appended to this nomination. Sample pages of this manuscript are shown in the appendix.
2. Manuscript NBG-Boeg 188 consists of 12 folio-sized volumes, each volume measuring 21 (width) x 34 (height) cm. with a total number of 2.851 pages. Its preservation condition is diverse: about 10% of the paper is in bad condition, 60% is normal, 20% is good, and 10% very good. However, all bindings are in very bad shape resulting in many loose pages. Also a lot of non-professional reparations have made things worse. The complete manuscript should be rebound professionally, after conservation of the damaged pages. The manuscript is part of a large and important collection of Bugis and Makassarese manuscripts that were brought together by B.F. Matthes (1818-1908), a linguist and missionary for the *Nederlands Bijbelgenootschap* (NBG; Dutch Bible Society) during his stay in South Sulawesi (1848-1880). Right from the start Matthes has tried to contact knowledgeable persons regarding the La Galigo and to get hold of copies containing the work. He was particularly fortunate when he met in 1852 the daughter of the King of Tanété called Colliq Pujié, Arung Pancana Toa (1812-1876).¹ Matthes kept her knowledge of Bugis literature in high esteem and during the next twenty years they collaborated intensively. She assisted Matthes as an informant, editor, collector of manuscripts and also as a scribe. Their cooperation culminated in the compilation of the largest continuous piece of La Galigo ever available, Arung Pancana Toa collected the relevant manuscripts, edited and partly wrote down the text in 12 volumes that ultimately ended up in the Leiden University Library as manuscript NBG-Boeg 188. The manuscript has

¹ No photographs of Colliq Pujié exist. See appendix for a photograph of her daughter Wé Tenriollé, who was ruler of Tanété from 1855 to 1910 (Rahman 2008:84).

probably been written between the years 1852 and 1858 (see Koolhof 1995:14). Because of her achievements in Bugis education and her role in resisting the Dutch occupation Colliq Pujie Arung Pancana Toa has been nominated as a national hero (see Rahman 2008).

This manuscript is considered as the ‘mother text’ of La Galigo and has been used and studied by all major scholars of La Galigo. The first major text edition of a La Galigo episode was produced in 1983 by the Bugis scholar Fachruddin Ambo Enre (1930-2008) and was based on an episode from this manuscript (Fachruddin 1999). Moreover, the most authoritative scholarly edition of the La Galigo so far consists of a complete transcription plus translation of all 12 volumes. This huge task was executed by Drs. Muhammad Salim in the years 1988-1993 in the framework of a joint Indonesian-Dutch project to produce a scholarly text edition of the La Galigo. So far two volumes have been published (Salim et al. 1995, 2000) and the remaining ten are scheduled to appear in the near future.

The twelve volumes are estimated to cover one-third of the complete work, starting from the beginning of the story. As such it is the largest continuous and consistent fragment of the La Galigo in the world.

Matthes himself published and annotated a large fragment from this manuscript in his *Boeginesche Chrestomathie* (Matthes 1872a:416-547; 1872b:250-284). He also described it extensively in his catalogue (Matthes 1875:71-79)². NBG-Boeg 188 is again and more comprehensively dealt with in Kern’s major catalogue of La Galigo manuscripts (Kern 1939:1003-1022). In his edition of a large episode from NBG-Boeg 188 Fachruddin described briefly volumes 7 and 8 (Fachruddin 1999:52-54). In the first volume of the edition of NBG-Boeg 188 ample attention has been paid to the manuscript, its editor cum scribe Arung Pancana Toa, the collector B.F. Matthes, and the contents of the story (Koolhof 1995:5-44). A support letter from the Leiden University Librarian dated 27 January 2010 is appended to this nomination. Sample pages of this manuscript are shown in the appendix.

3. Referees.

- Dr. Campbell Macknight (Emeritus Professor Australian National University, Canberra).

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- Prof. Dr. Nurhayati Rahman (Head La Galigo Study Centre at Hasanuddin University, Makassar)

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- Dr. Ian Caldwell (Lecturer in Southeast Asian History, University of Leeds)

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4. JUSTIFICATION FOR INCLUSION/ ASSESSMENT AGAINST CRITERIA

4.1 Is authenticity established? (see 4.2.3)

A. Authenticity of La Galigo as a work.

In his ground breaking article ‘On the languages and literature of the Indo-Chinese nations’ John Leyden was the first to publish a list of works written in Bugis (Leyden 1808:195). Although he did not specifically mention La Galigo as a work, the majority of the 53 titles mentioned by Leyden without any doubt refer to fragments of the La Galigo. The titles explicitly mention protagonists of the story such as Sawérigading, Guru ri Sellang, and Batara Guru.³ His linguistic colleague, the famous civil servant Thomas Stamford Raffles apparently has used Leyden’s knowledge for his *Account of Celebes* which appeared as an appendix to his monumental *History of Java* that appeared in 1817 (Raffles 1817, Appendix F).⁴ There for the first time we come across the mention of La Galigo (with

² See appendix.

³ See reproduction in appendix.

⁴ See also Fachruddin 1999:13 where Leyden’s work is not mentioned.

the spelling *La Galíga*), a short summary of the narrative, and also the curious information that *La Galigo* is considered the author of the story of *Sawérigading* (Raffles 1817: Appendix xcv). This latter fact is only given by Raffles and cannot be found anywhere else.

The first systematic research on *La Galigo* as a literary work was done by the linguist cum missionary BF Matthes in the second half of the 19th century. In 1872 he published the beginning of the story in Bugis letters with commentary, a summary of the whole story but without a translation. As acknowledged by Matthes (1872c:251) this published fragment is taken from one of the manuscript we are nominating (NBG-Boeg 188). In his Bugis-Dutch dictionary published in 1874 he provides many instances of the *La Galigo* language. Up until now this dictionary remains the most important source of the Bugis language in general and its use in *La Galigo* texts in particular. One year later Matthes published a catalogue of Bugis and Makassar manuscripts he had collected (Matthes 1875). There he presents the first full description of the manuscript we are nominating (NBG-Boeg 188). For almost a century interest in the scientific study in *La Galigo* has been very limited. However, all subsequent research on *La Galigo* remains based on the philological and lexicographical groundwork done by Matthes. In particular we mention the studies by Abidin & Macknight 1974, Fachruddin 1983 (1999), Tol 1990, Koolhof 1995 and 1999, Salim 1995 and 2000, Pelras 1996 and 2006, and Rahman 2006.

B. On *La Galigo* as a work.

La Galigo refers to a work contained in many manuscripts and as such has no single identity or physical shape. Up until now there has been no complete textual edition of the whole work. Only fragments have been published so far. An Indonesian–Dutch cooperative project conducted in the late 1980's resulted in complete draft transliterations into romanised Bugis and translations into Indonesian of 12 important manuscripts kept in the Library of Leiden University. This only comprises the first part of the whole *La Galigo*–cycle, which is estimated at 6.000 folio pages, thus probably the most voluminous literary work in the world. This project has produced so far two publications, totalling 1177 pages, containing reliable transliteration of the Bugis text with a complete translation into Indonesian (Salim 1995 and 2000). Only one other reliable published text edition exists (Fachruddin 1999). In 1872 BF Matthes published the beginning of the story in Bugis letters without translation.

Set in a metre of five and in some cases four syllables, the happenings take place in pre-Islamic (c. 14th-century) Luwuq, the Kingdom regarded as the cradle of Bugis culture. Consisting of different episodes, each with its own protagonists, and covering several generations, the work as a whole is still a unity. This overall unity is perceived in its consistency of the literary conventions and the use of the techniques of flashback and foreshadowing. The cycle tells the story of the initial residence on earth of the gods and their descendants. It starts with the decision made by the gods of the Upperworld and the Underworld to fill the empty Middleworld by sending their children to live there. From the Upperworld is sent the male *Batara Guru* and from the Underworld the female *Wé Nyiliq Timoq*. They marry and become the grandparents of *Sawérigading* and his twin sister *Wé Tenriabéng*. *Sawérigading* is the main protagonists of the story. He makes extensive travels and falls deeply in love with his twin sister. This incestuous love is strictly prohibited and *Sawérigading* ultimately marries another woman. In the end the whole divine family gathers in Luwuq and all gods depart from the earth, having lived there for six generations.

The work contains many implicitly or explicitly stated normative rules, according to which the heroes of the story behave. Their behaviour is considered to be exemplary for the consumers. Apart from these rules, a wealth of useful information is given on etiquette and all kinds of ceremonies.

For many Bugis the events related in the *Galigo* are considered to be true. In this connection it is interesting to mention that genealogies of nobles in the descent oriented Bugis society are often traced back to The *Galigo* Period, preferably to *Sawérigading*. An indication of the perseverance of these assumptions and attitudes is found in significant incidents that took place in the post-war period of Darul Islam terror in South Sulawesi. In its struggle to create an Islamic state, the movement thought it necessary to eliminate all things considered to be non-Islamic. Manuscripts, in particular manuscripts containing the pre-Islamic *La Galigo* texts, were at that time regarded as dangerous, heretical possessions.

On the basis of the *La Galigo* the well-known American theatre maker Robert Wilson created an opera called *I La Galigo* which was successfully performed in 2004 and 2005 in many parts of the world (however not in South Sulawesi and only three performances in Jakarta). This enhanced the familiarity

with La Galigo, but at the same time increased the awareness that the original Bugis La Galigo remains a closed book.

C. Authenticity of the nominated manuscripts.

1. Manuscript 2610/07.114.

Yes, see above 3.2.1. Expert examination has demonstrated that it is genuine.

2. Manuscript NBG-Boeg 188.

Yes, see above 3.2.2. Its provenance is well established, and expert examination has demonstrated that it is genuine.

4.2 Is world significance, uniqueness and irreplaceability established? (see 4.2.4)

La Galigo is in all aspects a unique work that is only found in South Sulawesi among the Bugis people, although there are reports of La Galigo-like stories in other parts of Sulawesi. However this may be, the work La Galigo is the myth of the Bugis people *par excellence* until the present day and a major symbol of Bugis identity and culture. This is evident for example by roads, museums, and universities carrying the name of La Galigo or other protagonists of the story, in particular the name of Sawérigading, its main hero.

Not only because of its uniqueness is La Galigo of world significance. As shown by several studies the La Galigo is the most voluminous epic in the world, exceeding in length works such as the Ramayana and Mahabharata (e.g. Kern 1939:5; Tol 1990:9; Koolhof 1995:1;1999:369; Pelras 2006:238). Add to this quantitative aspect the fact that it is a beautifully composed poem containing a remarkable narrative full of adventures, battles, and imaginative scenes—all written in a special idiom of the Bugis literary language.

Most unfortunately, although the names of La Galigo, Sawérigading, Wé Cudaiq and other heroes of the story are still familiar among the Bugis, current interest in La Galigo seems to be diminishing. This is a sad fact, but it may be argued that the position of La Galigo has always been peripheral as for instance observed by Matthes in 1858. Still, it is urgent that the contents of this great epic will not be forgotten completely. Publications of the work, both academically sound and aimed at the general public, are crucial. People should be trained in reading the Bugis script as used in manuscripts in order to be able to make available and edit future La Galigo manuscripts.

An enormous global step forward for the epic was the theatre adaptation *I La Galigo* by the famous US theatre maker Robert Wilson in 2004. His piece drew big crowds all over the world (however not in Makassar) and received rave reviews because of its beautifully portrayed rendering of the base story. It lasted over four hours, was full of spectacular scenes and light effects, dances, and music specially composed by the prominent Indonesian composer Rahayu Supanggah. See the companion volume published on that occasion (*I La Galigo* 2004) containing basic information on the La Galigo, including some fragments in English translation.

The *I La Galigo* theatre has definitely changed the standing of the La Galigo outside South Sulawesi. There is a difference though. Robert Wilson's performance is first and foremost an audio-visual, a *non-textual* experience. Whereas La Galigo, as I know it, is primarily a *textual* experience, to be heard or to be read (Tol 2004:23).

4.3 Is one or more of the criteria of (a) time (b) place (c) people (d) subject and theme (e) form and style satisfied? (see 4.2.5)

a) Time.

La Galigo has without any doubt originated from oral traditions. A number of well known characteristics such as repetitions and parallelisms are proof of that oral origin. Since it is clearly pre-Islamic it must predate the early 17th century when South Sulawesi became Islamized. With the

introduction of the indigenous Bugis script in South Sulawesi around the 14th century, the first written texts of the La Galigo must have been produced at that time.

b) Place

The location is definitely South Sulawesi and in particular the kingdom of Luwuq. Many other factual places and locations are named in the text, such as Maluku, Ternate, Sunda, and even Cina. Some Bugis are convinced that this refers to mainland China, others point to the fact there is still a region called Cina in Boné, a district in South Sulawesi,

c) People

The Bugis people of South Sulawesi.

d) Subject and theme

Although the La Galigo has been insufficiently been studied, it is evident that it tells a literary and mythological unique story which must have been exemplary for early Bugis society. Its contents are very rich and led even a prominent scholar of La Galigo to the notion that it has encyclopaedic qualities (Koolhof 1999, see appendix).

e) Form and style

Without any doubt La Galigo text are ‘beautiful’ compositions set in a 5-syllable metre using a particular register of the Bugis vocabulary. A more detailed account of the power of La Galigo poetry can be found in Tol 2004 (see appendix).

4.4 Are there issues of rarity, integrity, threat and management that relate to this nomination? (see 4.2.6)

The main threat seems to be the disappearing knowledge of both the Bugis script and the language in which the La Galigo has been composed. In addition the most important source for understanding the lexicon, the Bugis-Dutch dictionary composed by B.F. Matthes in 1874, explains all items in 19th century Dutch. Knowledge of Dutch has almost disappeared in Indonesia.

Although in South Sulawesi there are hundreds of surviving manuscripts in private collections that contain fragments of the La Galigo (see Mukhlis 2003), very few of its owners recognize the rarity of their belongings. It is well known that in particular La Galigo manuscripts are perceived as sacral, magical possessions. They are not valued because of their contents, but have the status of a *pusaka*, a magical object. As such it has to undergo all kinds of ritualistic ‘cleansings’ that are definitely not beneficial for the physical status of the manuscript.

In general preservation conditions in Indonesian public collections too are poor to very poor. This is due to several reasons, the main ones being lack of financial support and the hot and humid tropical climate.

5. LEGAL INFORMATION

Owner of the documentary heritage (name and contact details)

1. Manuscript 2610/07.114, Museum La Galigo, Benteng Fort Rotterdam, Makassar, Indonesia.
Contact: Mr. Nuryadin, Head Museum La Galigo.

2. Manuscript NBG-Boeg 188. Collection Leiden University Library, Witte Singel 27, 2311 BG Leiden, the Netherlands.
Contact: K.F.K. De Belder, MA, MLIS, University Librarian.

5.1 Custodian of the Documentary heritage (name and contact details, if different to owner)

Same as owners.

5.2 Legal Status:

(a) Category of ownership

- personal property and community property
- state property

Manuscript 2610/07.114 (Collection Museum La Galigo) is state property.

Manuscript NBG-Boeg 188 (Collection Leiden University Library) is on permanent loan from the Nederlands Bijbel Genootschap and is community property.

(b) Accessibility

- heritage
- hand over to the state

Both manuscripts are in public collections and accessible.

(c) Copyright status

- the owner's permission
- the state's permission

For both manuscripts the owner's permission is required.

(d) Responsible administration

- the owner himself
- the custodian

For both manuscripts the owners (=custodians) are responsible.

(e) Other factors

6. MANAGEMENT PLAN

6.1 Is there a management plan in existence for this documentary heritage?

1. Manuscript 2610/07.114 (Collection Museum La Galigo).

A management plan is not yet defined but conservational measures are underway. These deal primarily with proper storage of the manuscript.

2. Manuscript NBG-Boeg 188 (Collection Leiden University Library).

There is a management plan. See the document 'Conservation policy and strategy, University Library Leiden' (in appendix).

7. CONSULTATION

7.1 Provide details of consultation about this nomination with (a) the owner of the heritage (b) the custodian (c) your national or regional *Memory of The World* committee.

1. Manuscript 2610/07.114 (Collection Museum La Galigo).

Consultation with the Head and staff of Museum La Galigo was conducted during two visits, on 2 November 2009 and on 3 February 2010. See the support letter in the appendix.

2. Manuscript NBG-Boeg 188 (Collection Leiden University Library).

Consultation with Head and staff of the Leiden University Library was conducted by email correspondences during 2009 and 2010. See the support letter in the appendix.

There have been frequent consultations with the Indonesian Memory of the World Committee in 2009 and 2010, the latest on 9 February 2010.

B. SUBSIDIARY INFORMATION

8. ASSESSMENT OF RISK

8.1 Detail the nature and scope of threats to this documentary heritage (see 5.5)

General.

An important threat is the disappearing knowledge of both the Bugis script and the language in which the La Galigo has been composed.

Another main threat regarding all manuscripts in South Sulawesi is improper storage under tropical climate conditions. This improper storage has among others the effect that the paper becomes mildewed or is damaged irreparably. Most manuscripts are in danger of being lost forever by the deteriorating effect of lack of preservation measures in a hot and humid tropical climate. It is sincerely hoped that inclusion in the Memory of the World register will have a positive effect on awareness of these problems among the Bugis, especially among the younger generation

1. Manuscript 2610/07.114 (Collection Museum La Galigo).

It is necessary that this manuscript is properly stored and that fitting preservation measures are taken. This can be done in a relatively simple way, but —as elsewhere in Indonesia—there are financial constraints as regards these kinds of activities.

2. Manuscript NBG-Boeg 188 (Collection Leiden University Library).

This manuscript is professionally taken care of. Still, as mentioned in the conservation plan (see appendix) some preservation measures are necessary to prevent loss of information.

9. ASSESSMENT OF PRESERVATION

9.1 Detail the preservation context of the documentary heritage (see 3.3)

1. Manuscript 2610/07.114 (Collection Museum La Galigo).

The manuscript is still in a relatively good condition, but, as indicated above, needs to be stored under more favourable conditions. The front and back covers are in bad condition, many pages are loose and the last few pages are damaged. Most other pages are still in good condition and the text is legible. There is no visible ink corrosion. Preservation measures, in particular to prevent loss of pages, are urgently needed.

2. Manuscript NBG-Boeg 188 (Collection Leiden University Library).

The preservation condition of this manuscript is diverse: about 10% of the paper is in bad condition, 60% is normal, 20% is good, and 10% very good. However, all bindings are in very bad shape resulting in many loose pages. Also a lot of non-professional reparations have made things worse. The complete manuscript should be rebound after conservation of the damaged pages.